

THE ELEMENTARY ENGLISH REVIEW

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WHAT IS ELEMENTARY SCHOOL ENGLISH?

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I RECALL a sentence from an old fable (maybe it was in a grammar book—to be diagrammed merely in order to be diagrammed) that read like this: “A fly sat on the axle-tree of a chariot and said: ‘What a dust I do raise!’” The chariot of life (including schooling) rattles along on its way raising dust here and there, but without much regard to the pronouncements of the schoolmasters who for some of the time are carried whither they would not go. Schoolmasters do not raise the train of language or of manners, or of the channels of thinking, but they are very potent in stimulating or in retarding such trains. The great sweeping movement of mankind (and of boys and girls who keep it constantly dynamic) goes forward in its own good time and way, gathering and conserving impressions and expressing its ideals and its views. Language is evolved to fit life and to serve its users in the day and generation in which they live. Fundamentalists who ride on the chariot of modern life insist that the great task of the schools in relation to English is to prescribe a language supposed to be made outright at an earlier time and to safeguard its usage by prohibition. With literature

and books they would proceed in the same way.

Let me say at this point that I am against prohibition whether as related to my parts of speech, to my humor, or to the books in which I indulge. I look on language and literature as an expression of life, natural, orderly, progressive, and serviceable here and now as a medium for the growth of individuality. American life is evolving an American language and an American literature. No hard and fast system transplanted from Teutonic Europe will stimulate the growth of such language and literature. In no sense am I interested in systems or devices for their own sake in schooling as it relates to English. Not conformity but liberation is needed for the expression of ideas and for the evaluation and idealization of human traits.

Using the language is surely a natural process for the articulate, and ought to be easy of accomplishment. It is a pity that any child should have to go to school to learn his native speech. Nor should it be necessary to proceed about it as did Tom Sawyer in order to deliver old Joe from his imprisonment in the smoke house. He wanted to take three weeks to the job and

"do it according to the books." Huck Finn could turn the trick in fifteen minutes according to the very simple process of merely opening the door. As a school-master, I cast my vote for Huckleberry. He who is wedded to Tom's system and must "do it according to the books" had better read no further in this article for he will gather little of comfort or aid and will but intensify his passion for prohibitive system.

"Knowledge never learned at school" is necessary before school can go forward at all. The mother tongue, backed by instinctive curiosity, serves the child in a natural environment before he enters school and will continue so to serve him for four-fifths of the time included in the span of school years. In other words, he brings intellectual building blocks to school and through the branches of English the teacher instructs him in the way to construct houses of the mind. His experience and his mother tongue are set to work. If they can be led from where they are to a position more serviceable and farther up the stream of life by a teacher of vision and of human sympathy, all will go well. English will become a servant to the individual, freely aiding in self expression and in the exchange of ideas, in gathering information from printed matter, and in gathering mental and emotional inspiration from literature.

Childhood cannot be mentally and emotionally saturated and be hedged in by too much exactness and convention and continue to grow. In some fields of English instruction too much has been attempted. This is notably true of the effort to make children "speech proof" on all occasions. Even the altruistic "better speech week" over-reaches the mark. In other fields too little intelligent effort has been made where results are possible as in skill in reading printed matter. The average child today does not grow up into good adult reading habits. Nor does he grow up able to write an ordinary business or social letter. The

frantic efforts to put emphasis on form before content has kept teachers from helping children compose sensible and courteous letters. Not until the *cross-word puzzle* came along within the year and drove the *West Wind* away from the fire-side of the American home has emphasis been placed on words. Maybe the gaming instinct will help to "fix up" our meagre vocabularies. I am sure that Charles Dickens would counsel us to "fix" our vocabularies, for he found that word over-worked when travelling here seventy years ago.

Let us see if the functions of the school as related to the different divisions of English can be assessed at safe values. It is clear that strong limitations exist and that the schools should not waste time on the impossible or the trivial aspects of English. First of all the child needs English tools. Then he needs an opportunity for the exercise of such tools in a natural, social environment. Again, things for which the school cannot reasonably be held responsible should not be emphasized. For example, I believe that the Newbolt report on the teaching of English in England was right in its recommendation of a bi-lingual standard. The schools cannot detach a child from his local environment; nor should they develop in him a speech consciousness that will alienate him from his home and community social life. But the schools can and should teach him to write good English. He learns to talk outside of school—he learns to read and write in school. Let the emphasis be put on the arts of reading and writing English in the school room. If these two things are well done, little fault can be found with the schools.

In the first place the school's primary English obligation is to teach children to read print. All mental roads today are paved with printer's ink. If a boy picks up while in school a fair skill in silent reading he can go as far with his education as he has a mind to go, for he has the es-

essential tool for learning. With the astounding amount of printed matter, informational and literary, now available, the race will be won by the most accurate and most rapid reader—for these two qualities go together. The pupil who has not had well planned instruction, based on well conducted research, in a silent reading range from skimming to careful study has not had the time allotment for English used to his advantage. If in the English time but one thing can be done that one thing should be the teaching of the art of reading print. It should not be inferred that I do not favor oral reading, for I do. Oral reading should deal with literary material such as poetry and should be used as a social classroom event. Silent reading should deal largely with factual material and is altogether an individual operation.

Reading cannot be taught in the first few grades. It covers the eight years of the elementary grades—and then the high school. When a child has learned first to walk across a room he walks merely in the nursery sense. So with reading. It needs to be taught with increasing skill as the pupil goes forward with the grades and advances in arithmetic, in geography, and in history. History is nothing but reading material. So is much of geography. Adults read history as well as poetry and science.

Reading cannot go on without a basis in ideas—there must be experience and understanding. That calls up the second most important function of English in the schools, the learning of words. The best reader is the child with the most effective vocabulary and the most alert mind. If the word stock is not increased by several new words each day, reading will improve but little and writing sentences from experience will be a lifeless procedure. Apart from proper names that should always be learned in liberal quantities, the present day is giving us new vocabularies of common nouns and verbs and adjectives. How many should be learned? Enough words to bridge the gap between the pupil and the

book or the speaker should be learned by sight or sound. Now much valuable time is wasted in teaching the spelling of words that will never be used except as they are recognized in silent reading. The words that occur in actual composition such as letter writing are all that need to be spelled—and they should be learned. That takes good teaching and careful drill. Not all pupils can be taught to compose clear sentences, but most pupils can be taught at least the thousand most commonly used words in writing.

What beyond composing a sensible answer to a sensible question within the information of the child, is of much value in writing? He may be induced to expand his answer to the proportions of a paragraph or even to an easy social or business letter, but if he can form a sentence answer he is acquiring an essential minimum in writing. As to handwriting the excessive effort for a uniform copybook hand is to be deplored. A legible and firm hand with freedom of movement in the execution is at least a fair and usually an attainable minimum without an extravagant use of time.

Probably the greatest drawback to composing sentences in the elementary grades has been a failure to utilize the ideas and experiences that the children have acquired outside of school. Without doing this, composition does not really take place. Some advantage may come from sentence manipulation of material drawn from books, but the greater part of such an exercise is of doubtful value. A few sentences thought up out of experience are worth many sentences recalled from reading.

In the insistence I have just made on skill in reading, in spelling, and in writing sentences based on actual experience, I do not want to convey the idea that if tools of English have been applied to factual matter and to real experience that the range has been complete. The real world of the child has at all times to be supplemented by a vicarious world, a land of experience made possible by instinctive traits.

Such a habitation is built from the material of literature. Just as a minimum spelling vocabulary and speed and comprehension in silent reading are necessary accomplishments in English, so are the accepted materials of literature essential as English accomplishment.

The literature of the nursery is no less essential to a child than are the letters of the alphabet. The sensitive memory records it with ease and with great permanence. So of the fairy stories of the nations that make up our American people. Then romantic adventure comes and ought to be followed by the outstanding heroes of the years. If I had my way, I should with sympathy and tact bring to the attention of elementary school children the accepted classics ranging from Aesop to "The Voyages of Doctor Dolittle," and "The Dark Frigate." I believe the mind grows by distinct mental and emotional experiences. A real book affords a child such an experience and from having lived through its pages he will come forth with his personality greatly enhanced.

Poetry, especially lyric poetry that luckily has been set to music, is probably the most potent field of all the English

work in exhilarating the emotional life of the child. Emotional self-starters of the right kind are greatly needed as an antidote to excessive factual acquisitions. As the most significant aspects of life are felt out instead of thought out, any material that tones up the emotions as does good poetry should be wisely used. But there is a danger—the over-teaching of literature. The temple of poetry is sometimes defiled by the attempt to diagram its structure and strip it of the magic of its freedom in the use of words. If literature is read with a compelling charm—of voice, of manner, of countenance—it becomes the first essential in the cultural force of English.

Let it not be forgotten that the teaching of English is not the *teaching* of English at all. It is inducing children to get as best they may a medium through which information may be brought to them, a medium by means of which they may express themselves to persons near by or in remote places, and a medium by means of which they can live a vicarious life in other times, in other lands, and with other people. The task is a difficult one indeed. If it fails I am quite certain that the chariot of life will rattle along in its accustomed way.



SIX WHO PASS WHILE THE LENTILS BOIL
Singer (*Sings*) — "Six stalwart sons the miller had —"

See page 52.

DRAMATIZATION IN THE PRIMARY GRADES

SUSAN W. MOWRY

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EVERY YEAR, for a number of years, I have read to my third grade pupils Maeterlinck's *The Blue Bird*, in drama form. Aside from leaving out the scene of the *Luxuries* and making a number of changes here and there in the other scenes, I give them the play as Maeterlinck wrote it. I have done this for two reasons—first, because I have discovered that stories in play form, more than in any other, make a strong appeal to children and get them into sympathy with the spirit of the plot and the characters; second, because there has been such a lack of good play material for children to produce that by putting them in touch with a well-known dramatization distinguished for its literary merit, I can get them to use more originality and spontaneity in improvising dramatizations from their stock of stories than I could if they had no worth-while guide. Children like worth-while things. The characteristic speeches in the grandmother and grandfather scene in *The Blue Bird*, the clever, yet child-like touches in the Blue Children scene, the well-chosen mingling of humor and pathos in the children's cottage-home scenes, have a way of driving home the moralistic aim that namby-pamby, lifeless plays on being good can never possess.

I read other plays, too. There are a number of recent children's plays which, if beyond the pupils' abilities to cope with as actors, are not beyond their power to comprehend as listeners. But I never leave out *The Blue Bird* because it has seemed so successfully to carry out the two aims given above. The fact that it is a real play, done by real actors on a real stage, makes a big impression. At the beginning of a scene, for instance, I say to my lis-

teners in a weird, hushed voice, "the curtain rises on a thick, lonely woods. It is night", and they are at once transported to the very heart of the picture.



THE TRAVELER: I will lend you my silver shoes. But, Peter, when I return at sunset, you must have them ready for me.

The above experiment, as hinted at before, grew out of my desperation over the problem of getting hold of good play material for little children. Until within the past few years the material has been quite impossible. Even much of that which is now being written and which delights us from the standpoint of literary merit and play value is beyond the abilities of little children to produce. It makes interesting reading but requires skillful acting—excellent material for the intermediate and the grammar grades to use as tentative productions. The primary teacher is therefore forced to resort largely to her own ingenuity and trust to the children's

THE WELL-KNOWN fairy tales come first to mind—*The Sleeping Beauty*, *The Three Bears*, *Cinderella*, and so on. Their different versions in story form offer wonderful opportunity for improvisation or for the planning and even the writing of playlets by the children themselves. A book called OLD FASHIONED FAIRY TALES (Rand, McNally) containing *Red Riding Hood*, *The Sleeping Beauty*, *Puss in Boots*, and *Hop o' My Thumb* gives four of the old tales a fascinating, original treatment, interspersed with interesting dialogue, that makes a dramatization of them delightful. If children like a story and it contains the play element, the dramatization will readily follow. Read or tell them the scene in *Cinderella* in which the ball is being discussed so that they see the two sisters and Cinderella clearly, and note the contrast in characterization that will come out in the dramatization; or, the first scene between Cinderella and her godmother so that they feel keenly Cinderella's happiness, and then note the vivid portrayal of her preparations for the ball.

THERE is nothing better than AESOP'S FABLES for impromptu production. TANGLEWOOD TALES and ALICE IN WONDERLAND are full of dramatic possibilities. And we must not neglect the rich material in history stories. Take *Braddock's Defeat*, for an example. My third grade boys delight in acting out the proud, boastful manner of the British at the opening of the battle and their sad confusion, later, when the Indians fire at them from behind trees (desks). How much better to make use of worth-while stories than to waste time on the impossible sort of plays, with their stilted, unchildlike speeches, that in the past have been written for children.

FORTUNATELY, the future seems to offer promise. Already a number of plays and volumes of plays for children

have recently been published which are well worth attention. Even the most of these, however, are beyond primary pupils' abilities from the standpoint of memorization and interpretation. Of course, as far as the first and the second grades, at least, are concerned, plays presented in the conventional written form, except a few that are very simple, are rarely to be considered. The dramatization consists of the impromptu acting-out of stories and bits of stories, or the taking part in scenes that belong to adult plays such as Mrs. Peabody's *The Piper*. But the third and fourth grades may readily make use of written plays that are suitable.

BELOW, I am giving the names, with comments, of a few that answer this purpose:—



THE SILVER THREAD
Act I, Scene ii

CUTHBERT: Hark! I hear them coming!

See page 52.

In a volume *THREE TO MAKE READY*, by Louise Ayres Garnett, George H. Doran Co.

1. *Hilltop*

One act—one exterior setting, outside Peter's cottage home.

A play with a fine spirit of adventure and the right placement of duties and responsibilities. A little boy has the main part. Seven other children needed.

2. *Muffins*

Aside from two situations outside the curtain, the action takes place in the muffin shop. A rather lengthy but charming play bringing in many Mother Goose characters and effective songs. Uses thirteen boys and seven girls; others can be used for more customers.

In a volume *TEN MINUTES BY THE CLOCK*, by Alice D. Riley, George H. Doran Co.

1. *The Blue Prince* (Might not be beyond second grade)

Not very long. A delightful version of "Hansel and Gretel" using only the old witch's hut scene. The only characters, besides singing Fays, are two children and the witch.

2. *Tom Piper and the Pig* (Rather long)

A Mother Goose play making use of many characters. One exterior setting, outside Dame Flinder's and Mr. Piper's cottages.

HERE ARE SOME PLAYS for older children that will be valuable to the primary grades as reading lessons or read by the teacher:—

Princess and Woodcutter (A scene,

which is a play in itself, from the play *Make Believe* in a volume *SECOND PLAYS*, By A. A. Milne, Alfred A. Knopf, N. Y.)

A clever fairy play that does not disregard the child element.

The Dragon (In a volume *THREE WONDER PLAYS*, By Lady Gregory, G. P. Putnam's).

A fairy-tale comedy, with a plot full of thrills and romance and with unique, quaint Irish speeches.

TEN MINUTES BY THE CLOCK (In the volume by that name. See above.)

A brisk little satire on foolish conventions, with the fairy element delightfully present.

The Pig Prince (In *THREE TO MAKE READY*. See above.)

A play in which a good moral for children is cleverly and humorously worked out.

Six Who Pass While the Lentils Boil (A PORTMANTEAU THEATER play, By Stuart Walker, Stewart Kidd Co., Cincinnati.)

A very simple, one-act, but decidedly worth-while play that might be attempted by young children.

The Silver Thread—Might be possible for fourth grade—By Constance Mackay (In *A TREASURY OF PLAYS FOR CHILDREN*, Edited by Montrose Moses, Little Brown & Co.)

A delightful Cornish folk tale containing goblins, a peasant, a princess, and a lovely fairy.

THE FOREST PRINCESS, By Constance Mackay, Henry Holt & Co.

A fascinating fairy masque with similarities in plot to *The Sleeping Beauty*.

TOLD IN A CHINESE GARDEN, By Constance Wilcox (Henry Holt & Co.)

Splendid to read to intermediate or grammar grades. Grammar grades could very likely handle the produc-

tion. A fantastic play pageant with Chinese setting, lovely lyrics, quaint Chinese maxims, a delightful plot, and an appealing love story.

The Rose and the Ring, (In FOUR PLAYS FOR CHILDREN, By Ethel Sidgwick, Small, Maynard & Co.)

An elaborate costume fairy play, involving plot and counter plot.



MUFFIN MAN: Good-bye, my friends. This world's as round as any muffin nicely brown.

From Muffins. See page 52.

THE SHEPHERD OF KING ADMETUS

James Russell Lowell

THERE CAME a youth upon the earth,
Some thousand years ago,
Whose slender hands were nothing worth,
Whether to plough, or reap, or sow.

Upon an empty tortoise-shell
He stretched some cord and drew
Music that made men's bosoms swell
Fearless, or brimmed their eyes with dew.

The King Admetus, one who had
Pure taste by right divine,
Decreed his singing not too bad
To hear between the cups of wine:

And so, well pleased with being soothed
Into a sweet half sleep,
Three times the kingly beard he smoothed,
And made him viceroy o'er his sheep.

His words were simple words enough,
And yet he used them so,
That what in other mouths was rough
In his seemed musical and low.

Men called him but a shiftless youth,
In whom no good they saw;
And yet, unwittingly, in truth,
They made his careless words their law.

They knew not how he learned it all,
For idly, hour by hour,
He sat and watched the dead leaves fall,
Or mused upon a common flower.

It seemed the loveliness of things
Did teach him all their use,
For, in mere weeds, and stones, and springs,
He found a healing power profuse.

Men granted that his speech was wise,
But, when a glance they caught
Of his slim grace and woman's eyes,
They laughed, and called him good-for-naught.

Yet after he was dead and gone,
And e'en his memory dim,
Earth seemed more sweet to live upon,
More full of love, because of him.

And day by day more holy grew
Each spot where he had trod,
Till after-poets only knew
Their first-born brother as a god.

1842.

CHARACTER TRAINING THROUGH HISTORY-ENGLISH PROJECTS

LILLIAN MILLER

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THE FOLLOWING is a description of a character training project which served to motivate and vitalize the work in sixth grade history and English. This project, or more correctly, series of projects, was designed to care for individual differences of pupils, to offer opportunity for exercise in self-control, co-operation, responsibility, initiative, and originality; to offer opportunity for acquisition of skills, development of appreciations, and widening of interests. The project was designed, moreover, to teach facts, meaningful and organized, and to give pupils an impression, vivid and lasting, of significant events and large movements of history.

The first unit of work originated in the study of medieval history. The entire project extended over a period of several weeks' time and involved many varied activities, such as: much *silent reading, oral reading, written and oral composition work, appreciative study of poetry, reading for enjoyment and recreation, dramatization, the collecting of pictures, books and clippings, and problem solving.*

The art activities involved studies in appreciation,—such subjects as the Abbey Knighthood pictures, illuminated lettering such as was done in the medieval monasteries, designs in heraldry; the making of posters, pennants, and shields, involving a study of color harmony; also the building of a clay castle in the sand table, the making of swords, helmets, shields, bows and arrows.

Music and gymnastics also furnished a definite part of the project. The children studied The Crusader's Hymn (which was composed during the Middle Ages even be-

fore notes were written), and they learned to sing several Robin Hood songs to medieval airs. They learned what musical instruments were used during the Middle Ages. For gymnastics the pupils practiced archery, and learned to dance the medieval Morris dance and the May dance.

Silent reading constituted one of the basal activities. The children were provided with a variety of information and experiential reading material. The reading table was kept supplied with books such as the following:

Castles and Walled Towns of England; Old Palaces; Costume; Dress in All Ages; A Short History of the Social Life of England; A History of Everyday Things in England; Falconry, The Sport of Kings; Legends of the Middle Ages; Knightly Legends of Wales; Medieval Art; Architecture; Chivalry in England; When Knights Were Bold; History of Mankind; Page, Baron, and Minstrel; History Stories; English Dances of Bygone Days; How to Dance the Ancient Dances; Folk Songs of Many Nations; Manners and Customs During the Middle Ages.

Besides this work the pupils did much home reading of stories of chivalry which emphasized certain definite, positive qualities of character, such as honesty, truthfulness, courtesy, loyalty, dependability, bravery, courage, obedience, sacrifice, industry, cheerfulness and charity. These qualities, held up constantly in connection with heroic adventure, could not fail to aid in the formation of proper ideals, for they appealed to the pupils' strong instinctive interests.

The class study and discussion of two books, Robin Hood and His Merry Men

and King Arthur and His Knights *held up* clearly the *standards*. The class's enjoyment of them made it easy to create a *schoolroom sentiment* of admiration for such qualities. The pupils' club activities and other daily work gave opportunity for the *practice* of those virtues.

The children were allowed to live in a schoolroom atmosphere of chivalry. To this end, the decorations of the room, during several weeks' time, emphasized knighthood; the knighthood pictures, pupils' shields, pennants, helmets, and miniature castle were displayed conspicuously about the room. An "effort club," or dramatic club, was organized and named by the pupils "The Knights of '24." Children had to earn their membership in this club by doing some piece of worthwhile work creditably. Their accomplishments were measured by checks. When they had earned ten checks they became charter members and could initiate the new members. When they had earned ten more checks they became pages, with twenty checks to their credit they became squires, and with ten additional checks, knights. Finally, those having the most checks of all became the lords and ladies and were granted the privilege of playing the important roles in the play which they were planning and writing. For delinquencies and misdemeanors pupils were deprived of a certain number of checks. The penalty, or number of checks to be deducted, was suggested by the offender himself and approved or disapproved by the club. This setting of right standards, building of high ideals, with opportunity for the daily practice in living them, constituted a definite work in character training which was the most important value of the whole project.

Planning, writing, and dramatizing a play (a project in itself) constituted the culmination of the projects. The public presentation was the red letter day. The

play, which the pupils named "In the Days of King John," capitalized their interests in knighthood, chivalry, and heroic adventure. It aimed to deepen pupils' appreciations, to vivify their experiential reading into lasting impressions, and to establish abiding interests that would exert a guiding influence in shaping right ideals. It was for the children a delightful resumé of experiences, expressed with some degree of originality, through their own joyous, purposeful activity.

The play aimed to present a cross-sectional view of medieval history, showing the daily life of the barons or wealthy class, of the outlaws and beggars, and the power and dignity of church and state, all centering around a historical event of great importance, the signing of the Magna Charta. Chivalric ideals were emphasized throughout.

The dramatization afforded opportunity for training in self-reliance, responsibility, reflective thinking, and co-operation as well as in oral expression, pantomime, dancing, music, and art. The archaic diction necessitated extraordinary effort in acquiring clear enunciation, correct articulation, and proper emphasis. Moreover, the dramatization served as a means of capitalizing pupils' reading word-experiences and translating them into active speaking vocabularies. The play was not rigid, but, even to the final presentation, was a changing, expanding composition, as the children discovered new ideas for expression and developed better methods of interpretation. The pupils improvised each time they rehearsed the play, so that the second public presentation differed in many particulars from the first. The free, spontaneous, and enthusiastic manner in which the children acted their parts was concrete evidence that the most important aims and values of this series of projects had been realized.

SYNOPSIS OF THE PLAY

ACT I

NEARLY SEVEN HUNDRED years ago all Europe lived under the sway of feudalism, a political system of many phases and far-reaching influences. Out of feudalism grew the great castle, dominating the whole country. The strength of the castle, which drew to it all the wealth and power, made of the villagers a class of villeins and serfs, dependent upon the baron or lord of the castle for everything—even life. At the castle lived the barons with their attendant knights, squires, pages, and servants. To their villeins or retainers they gave or permitted a bare living. In the castle life chivalry grew and flowered, bearing as fruit such virtues as love of justice, loyalty, courage, reverence, obedience, kindness, and courtesy to women.

ACT II

FEUDALISM produced still another class composed mainly of courageous, liberty-loving people who could not endure injustice and repression imposed by those in higher authority—for the barons thought of justice only in relation to those of high rank. This class was the outlaws, who preferred to live the simple primitive life of the forest rather than swear allegiance to overlords. Sickness and dire poverty were found among the dependent classes. This condition was due to ignorance and neglect. Real sympathy and relief were given these unfortunates by the outlaws, but it was the monastery which was the greatest alleviat-

ing agency. To it came the helpless, the ill, and the dying, for food, shelter, medical attention, and spiritual comfort.

Even this outlaw class breathed the fragrance of the flower of chivalry and manifested its influence by deeds of charity, protection of women, and unselfish service.

ACT III

POWER and dignity of church and state with their attendant pomp and ceremony were yet another phase of feudalism. Affairs of government were transacted in the midst of showy display. The almost absolute authority which the king claimed was disputed by the church and there resulted inharmony between these powers. The power and authority exercised by the king was not acquired by the consent of the governed, hence there were dissatisfaction, discontent, and rebellion among the subjects, and the king was compelled to resort to the employment of mercenaries to enforce the respect and obedience which the knights were determined to secure for the barons. Here again, was shown that love of liberty in a courageous people was strong enough to overcome despotic repression. Here once more was shown the blossoming of the flower of chivalry in the knighting of valor and loyalty so that they might go out to do even greater service for humanity.

CONCLUSION

THIS play is strung on a thread of actual historical fact. In all its important points it is historically accurate.

(See page 72 for Plan of Play.)

TEACHING ORAL COMPOSITION IN THE PRIMARY GRADES

A SERIES OF PAPERS BY CLASSROOM TEACHERS

in

The Carter School, Chicago, Illinois

Editor's Note:

The papers in this series were prepared by teachers in the Carter School, Chicago, Illinois, after a plan was agreed upon in conference with the principal. Teachers of elementary school English will find the papers suggestive and stimulating. The editor desires to interest other school groups to report upon classroom teaching planned in conference in this manner. Groups of teachers desiring to do so, might use as a basis of their plans, the following articles:

Composition and the Composition Class. By Elvira D. Cabell. *The Elementary English Review*, May, 1924. Pages 97-100.

Classroom Work in Constructive Criticism of Oral and Written Composition. By Frances Jenkins. *The Elementary English Review*, April, 1924. Pages 57-60.

The Correlation of Language and Social Sciences in the Intermediate Grades. By Mabel Snedaker. *The Elementary English Review*, April and May, 1924. Pages 50-53 and 92-95.

Home-Made Composition Scales. By G. M. Wilson. *The Elementary English Review*, September, 1924. Pages 165-170.

The schemes worked out in the Carter School will prove helpful to other groups undertaking to work in this way.

In the January REVIEW were published (1) A Lesson Procedure for Teaching Oral Composition in the Primary Grades, and (2) Oral Composition—Grade 2.

Two papers,—Oral Composition—Grade 3B, and An Oral English Lesson—Grade 4, are published this month.

ORAL COMPOSITION GRADE 3B

*Julia McNamee
Carter School*

A SIMPLE outline of the steps in oral composition was made by the pupils in the lesson of the previous day. This outline was on the blackboard and referred to several times during the lesson reported below. The outline is as follows:

- I. Putting the story together.
- II. Telling the story.
- III. Judging the story.
- IV. Showing courtesy to the story teller.

TEACHER: What is the first thing we must do when preparing our oral composition?

PUPIL: Look at the list of titles and pick out the one we want to talk on.

TEACHER: Let us recall the things we must think of after we have selected our title. We are sitting in our seats thinking of step No. 1 in our outline. What are the things we must keep in mind when putting our story together?

PUPIL: Have a good opening sentence.

PUPIL: Make the closing sentence belong to the rest of the story.

PUPIL: Stick to the subject.

PUPIL: Make our story interesting.

PUPIL: Have your story done made out before you give it.

TEACHER: What is wrong with Fred's statement?

PUPIL: He should not use the word "done".

TEACHER: We have finished with step No. 1 in our outline and are now standing in the front of the room telling our story. What must we keep in mind?

PUPIL: Speak distinctly.

TEACHER: Will you tell us what you mean by that?

PUPIL: Open our mouths and let the words out. Drop our voice at the end of the sentence.

PUPIL: Say the last sound of each word.

PUPIL: Stand up straight. Look at the audience.

PUPIL: Speak loud enough to be heard by everybody.

TEACHER: Our story has been told. What are we to think of when judging the story?

PUPIL: Look for the good things in the story.

PUPIL: Correct the mistakes.

PUPIL: If we like the story tell why we like it.

PUPIL: If the story is interesting tell why.

PUPIL: See if they remember the things we had to keep in our minds when we put the story together and when we are telling the story.

TEACHER: The last step in our outline tells us how to treat the story teller. We have to keep just one thing in mind for that step. Who can tell us what it is?

PUPIL: Be a polite listener.

TEACHER: We are now ready for our titles. We are going to have five titles to begin with. I shall select three and you may select two. My three are, Crossing the Street, Keeping Our School Neat and The Lesson I Like Best. Who is ready to give a title?

PUPIL: Mother's Birthday.

PUPIL: Over the Radio.

TEACHER: Take a few minutes to look over the titles. If you are not ready when I call on you, you may say so, or ask for more time. Do not annoy your neighbor by thinking aloud. (Pause of a few minutes) Shirley may begin.

SHIRLEY: Mother's Birthday. Wednesday was my mother's birthday. I gave her a pocketbook for a present. She kissed me and thanked me for it. I wished her many more happy birthdays.

TEACHER: What do you think of Shirley's story?

PUPIL: It was a good story because she stuck to her subject.

PUPIL: She had a good closing sentence.

PUPIL: She had her story all made out.

PUPIL: I liked it because I heard everything she said.

TEACHER: Roy may tell his story.

ROY: Crossing the Street. When I come to a corner I look both ways. If there is a car or a truck coming I wait until it passes. If there is any little children I take them across.

TEACHER: Any remarks?

PUPIL: I think he had a good ending sentence.

TEACHER: Did anyone notice a mistake in his ending sentence?

PUPIL: He said "If there is any little children" instead of "if there are any little children".

TEACHER: Why should he use the word "are"?

PUPIL: Because he is talking about more than one child.

TEACHER: Are you ready Lucille?

LUCILLE: Mother's Birthday. When mother's birthday came I gave her a present. I kept it until evening. Then I gave it to her. It surprised her very much.

TEACHER: Who wants to talk about Lucille's story.

PUPIL: She didn't say what the present was.

TEACHER: We would all like to know what you gave your mother, Lucille.

LUCILLE: A china plate.

PUPIL: Her story would have been more interesting if she had told what the present was, in the middle.

TEACHER: Ruby may give her story.

RUBY: The Lesson I Like Best. I like art best of all. We make many pretty things. We are making a Christmas picture, now. When it is finished I hope to make a Christmas tree.

TEACHER: How do you like Ruby's story?

PUPIL: Her story was all made out.

PUPIL: She spoke distinctly.

TEACHER: Are you ready Helen?

HELEN: Keeping Our School Neat. Miss Lane told Mrs. McNamee that it was our

turn to take care of our hall. Mrs. McNamee chose two boys and two girls to do the work. The boys took care of the north hall and the girls took care of the south hall. They picked up the papers after the bells rang. The halls looked nice.

TEACHER: Anything to say about Helen's story?

PUPIL: Her sentences all belonged together.

PUPIL: I liked her opening sentence.

PUPIL: Helen was shaky and that made her words jerky.

TEACHER: Billy may go on.

BILLY: The Lesson I Like Best. I like spelling best of all because we write it with ink. I do my best writing in the spelling lesson. I try to get one hundred every day. I like to save my spelling papers.

TEACHER: Billy's story is very good. He remembered all the things we spoke of in our outline. Iva Dell may give her story.

IVA DELL: The Lesson I Like Best. I like penmanship best of all my lessons. I like it because we have music when we are writing. I like to make capitals C, A, and O with the music. The music makes it seem like a game.

PUPIL: Iva Dell's story was interesting because her sentences all belonged to each other.

TEACHER: Are we forgetting our last title? (Thelma volunteers.)

THELMA: Over The Radio. The day before yesterday my sister and I went over to my uncle's house. My sister listened over the radio. She heard Skee-zix time. She heard Pal barking when Skee-zix stuck some feathers in his back. Then we went home.

TEACHER: What about Thelma's story?

PUPIL: She did not have a good closing sentence.

TEACHER: Why isn't the closing sentence a good one?

PUPIL: Because it does not belong to the rest of the story.

PUPIL: It does not tell us anything about the subject.

TEACHER: We will have one more title. This will be a story that is all your own. Something that no other child has a share in. We all cross the street, most of us listen over the radio, we are all helping to keep our school neat, and most of us celebrate mother's birthday. You may have a few minutes to think about a story that the rest of us know nothing about. Give it a title. When you are ready raise hands. Irving is ready.

IRVING: An Experiment. My brother he goes to high school. He had to try an experiment. I watched him. He took a tin can and put water into it. Then he put it on the gas stove. When the water began to boil he put a cover on the can. When the water all boiled away he took the can over to the sink and let the cold water run on it. The can broke into pieces. My brother told me that the pressure of the water broke the can.

TEACHER: What do you think of Irving's story?

PUPIL: It was very interesting.

PUPIL: I think he should leave out the word "he" after brother.

TEACHER: Irving mispronounced a word. Do you know which word it was?

(Children did not know the word "experiment" so teacher told them the correct pronunciation.)

AN ORAL ENGLISH LESSON

GRADE 4

ELSIE R. LARSON
Carter School

THIS CLASS had been studying the telegraph as part of their work in history. The desire to tell personal narratives suggested by the subject had interfered with the main purpose of the history discussion. Therefore, the teacher had suggested that the children reserve the telling of these experiences for a special story-telling hour.

When the "story-telling" hour arrived the teacher reminded the class of these personal experiences which they had been so anxious to tell during their history lessons. The pupils named the subjects upon which they wished to talk. They fell under the following titles:

1. A Telegram (sent from or received at own house).
2. A Long Distance Call.
3. The Radio—with the more specific titles,—

A Radio Program
Skeezix Time
Installing a Radio
Assembling a Radio

Original titles could be supplied if none of the above fitted the individual story.

4. A Storm.

To assist in the organization of thought, the teacher worked out with the class the essential points that would be of interest in the handling of the first two titles. As outlined they were:

- Who the sender was.
- Where the sender was.
- Why the telegram was necessary.
- The news it contained.
- How it was delivered.
- The effect of the news.

The last two subjects could not be organized according to the same scheme, so

the teacher suggested to the children that they decide what was the best part of their experience, so as to give most of their time to that. The children were then given a few moments in which to think through their experience with a view to getting their thoughts "in order." The suggestion was then made that they decide how they wanted to begin their story, so as to speak without hesitation when appearing before the class.

Harris volunteered and was the first to speak. He announced as his title,

"Long Distance on a Crystal Set."

He went on as follows:

MY AERIAL wires had been blown down in a storm or clipped, and I couldn't get anything on my radio. I asked my father to go up there and see what the matter was. He found that the wires had been cut by the weight of some cross-wires, so he decided to put up new and better and longer wires. We strung them around the corner of our house. This aerial is better because it is made of one solid wire, instead of many small wires. Now, every night, we can get long distance as far as Elgin.

JAMES: I don't understand the point of his story. According to his title he was going to talk about long distance and he spent all his time telling about re-stringing the wires.

TEACHER: That is true. When we announce a title we should make the thought suggested by it the most important part of our talk. Perhaps another title would have fitted his story better. Have you any to suggest?

HARVEY: "How I Got Long Distance on My Radio."

LOUISE: "Making a Stronger Aerial."

EUGENE: I like "Making a Stronger Aerial" better. (A number of hands were raised in assent.)

TEACHER: Have you anything more to say about Harris's story?

MINNIE: I don't know what he meant by "up there." He hadn't named any place before that.

TEACHER: What should you have said, Harris?

HARRIS: On the roof.

Elmer then told the following:

Assembling a Radio.

LAST SATURDAY my grandfather and I started to make a radio. My grandfather sent me to the store to get some wires, dials and other articles. I had much to learn about a radio. When I was putting on a dial I got it upside down. Afterward I put the ground wire where the aerial should be. My grandfather began to tease me. He said I couldn't put anything together, not even my hands. We worked all day and the radio was not ready to use when I had to go home. My grandfather said that he could finish it without any more help from me. I guess he didn't think I was much help.

TEACHER: Have you anything to say to Elmer?

BENNIE: I think it was a good talk. He stuck to his title.

PHILIPPA: I liked his grandfather, too.

TEACHER: Yes, that was an interesting detail and Elmer introduced it without losing the thread of his story, which was the assembling of a radio.

TEACHER: Barbara, are you ready?

BARBARA gave as her subject, "A Telegram." She spoke as follows:

THE DAY before Christmas Eve my grandmother received a telegram. It told that my uncle was coming from Hammondsford, New York, with my aunt and three children. It said they would be here on the day of Christmas Eve. When my brother and I read the telegram we jumped up and down for joy.

VIRGINIA: I don't understand when this happened. Christmas Eve hasn't come yet. (This was the first week in December.)

BARBARA: It happened last year.

TEACHER: Repeat your first sentence so as to include that idea, Barbara.

BARBARA: The day before Christmas Eve of last year, my grandmother received a telegram.

TEACHER: Jack, you may talk now.

Jack's subject, "A Telegram." He said:

LAST WEEK I sold more eggs than I had expected to. My customers wanted more eggs and I didn't have any to sell them. I talked it over with my mother. She said she would telegraph for me. So she did. She sent a telegram to Mr. Healy in Loda, Illinois, telling him to send Jack Young some more eggs. The next day the eggs came and I was able to deliver them to my customers without delay.

TEACHER: What have you to say about Jack's story?

SHIRLEY: It was good but it was not necessary to tell that his mother said she would send a telegram and then that she did.

MARGARET: Was Jack playing that he was selling eggs?

EUGENE: His mother wouldn't have telegraphed if he had only been playing store.

TEACHER: Perhaps Margaret would have understood better if Jack had prepared her by a little explanation before beginning the main part of his story. What could you have said, Jack, that would have made this point clear?

JACK: I sell eggs so as to have a little spending money for myself. I send to a Mr. Healy. He is a produce buyer in Loda, Illinois.

TEACHER: Who has another story to tell?

JEANNE: My story is about a storm.

TEACHER: Before Jeanne tells her story, Margaret, will you tell our visitor how we

happened to think about a storm in connection with the telegraph?

MARGARET: We read in our histories that sometimes bad storms blow down the telegraph and telephone wires and poles. We read, too, that sometimes telegraph and telephone wires are used for sending messages about storms. The history told about two operators who saved the lives of many people by warning them about a flood which was coming their way.

TEACHER: Now we are ready for your story, Jeanne.

Jeanne gave her subject, "A Storm." She spoke as follows:

ONE DAY when I was in the park, it began to rain very slowly. My brother thought it would stop soon and we went on with our play. Soon it began to rain harder and harder and we started for home. It rained so hard that we had to stop at the entrances of stores. When we were standing in front of a fish store, I saw a nickel on the ground. Farther on I found another nickel and my brother found a dime and three pennies. We did not see any one around who might have lost the money, so we kept it. We ran and ran until we got home. My mother was not there and I was disappointed. I was very cold and wet. I bought some warm sandwiches with the money I had found and I felt better.

TEACHER: Have you any corrections or suggestions to make to Jeanne?

VIRGINIA: In the first sentence she said, "I was in the park." In the next sentence she told about her brother talking to her.

First, it seemed as if she were all alone, and suddenly her brother was there, too. She should have said, "My brother and I" in the first sentence.

TEACHER: Your suggestion is a good one. But there is another more important point to think about. How many happenings was Jeanne interested in?

MARY: Two.

TEACHER: What were they?

MARY: The storm and the finding of the nickels.

TEACHER: Yes. She became so interested in the nickels that she almost forgot the storm. If you had been telling it, what would you have done with the part about the nickels.

MARY: I would have made it much shorter.

TEACHER: Who can include in one sentence all that is necessary to tell about the money?

RUTH: On the way home, we found twenty-three cents.

TEACHER: As Jeanne was finishing her talk, she seemed to realize that she was telling two stories instead of one. What word did she use in the last sentence which helped us to see that she was trying to pull the two stories together?

RUTH: Warm. The sandwiches made her warm after the rain had made her wet and uncomfortable.

TEACHER: Those who have not spoken today may revise their talks and give them tomorrow. Be sure to profit by the criticism given today. What are some of them?

TENTATIVE REPORT
of the
COMMITTEE ON ELEMENTARY SCHOOL LIBRARY STANDARDS
A Committee Representing
The Department of Elementary School Principals
of
The N. E. A. Department of Superintendence
and
The School Librarians' Section of the American Library Association

FIRST TENTATIVE REPORT

IN THIS REPORT the committee has defined *purposes* and set up *standards* for the organization and maintenance of the *library* in elementary schools with a minimum enrollment of 500 or a maximum enrollment of 2,000. The report includes both Standards and Appropriations.

I. BRIEF TOPICAL OUTLINE OF THE REPORT
STANDARDS

- a. The Elementary School Library is defined as to—(1) Aims; (2) Scope; (3) Use.
- b. Essentials are standardized, including—(1) Book Collection, selection, ordering, cataloging; (2) Other Materials, visual, phonograph; (3) Equipment; (4) Supplies; (5) Records; (6) The Librarian, qualification, duties; (7) The Supervisor, qualifications, duties.
- c. Architectural specifications are given for—(1) The Library Reading Room—location, capacity, wall space, shelving, furniture, lighting, fixtures, woodwork, floor; (2) Closets; (3) Workroom.
- d. Administrative requirements are stated, and library service defined as—(1) Technical; (2) Administrative; (3) Instructional.
- e. Library instruction—(1) Aims; (2) Methods; (3) Objectives; (4) Minimum Essentials, by grades—grades 1 to 6.

APPROPRIATIONS

- (1) Requirements; (2) Allotments; (3) Essentials,—book collection, supplies;
- (4) Other materials; (5) Salaries.

APPENDIX A

The Beginning of the Elementary School Library. A list of 212 books costing approximately \$400.00. See THE ELEMENTARY ENGLISH REVIEW, September, 1924.

II. CONTINUATION OF THE COMMITTEE

The Committee has been continued to prepare standards for the following types of the elementary school library: (1) Rural Elementary Schools, (2) Rural Consolidated Elementary Schools, (3) Elementary Schools with enrollments of 500 or under.

III. SUPPLEMENTARY REPORTS

Reports are partially completed upon: (1) The remodeling of old classrooms for use as standard libraries in elementary schools; (2) The architectural design of the library room in new elementary school buildings; (3) A scale for the measurement of costs in elementary school library development.

IV. THE COMMITTEE

The Committee is constituted as follows, representing jointly the Department of Elementary School Principals of the N. E. A. and the School Librarians' Section of the American Library Association.

1. *Representing the N. E. A.*

Mr. Worth McClure, Principal of the Gatewood School, Seattle, Washington.

Miss Sara E. Slawson, Principal, Eagle School, Cleveland, Ohio.

Miss Cora S. Rushing, Principal, Cheremoya School, Hollywood, California.

Miss Rebecca J. Coffin, Principal, Elementary Department, Lincoln School, Teachers' College, Columbia University, New York City.

Mr. G. Bates, Principal, Dwyer School, Detroit, Michigan.

Mr. T. C. Young, Principal of South Highland School, Birmingham, Alabama.

2. *Representing the American Library Association*

Miss Jasmine Britton, Supervisor of Elementary School Library, Los Angeles Public School, Los Angeles, Calif.

Miss Annie Cutter, Schools Department, Public Library, Cleveland, Ohio.

Miss Mabel Williams, Schools Division, Public Library, New York City.

Miss Adelaid Zachert, Director of School Libraries, State of Pennsylvania, Department of Public Instruction, Harrisburg, Pennsylvania.

3. Mr. C. C. Certain, General Chairman.

V. FOREWORD

MODERN DEMANDS upon the public school presuppose adequate library service. Significant changes in methods of teaching require that the school library supplement the single-textbook course of instruction and provide for the enrichment of the school curriculum. Children in the school are actively engaged in interests which make it necessary for them to have the use of *many books* and a wide variety of materials, such as pictures, and lantern slides. An essential consideration is that the books and materials be readily available when needed, and under the direction of a library staff which is part of the school organization.

In the traditional schoolroom the library was more of a luxury than a necessity. Until recently there was no library in most public elementary schools. This was because the schoolroom procedure of the past was an impoverished procedure so far as social values were concerned. The teacher spent her time largely in urging the children from day to day to master, page by page or section by section, some instruction. It is a far cry from this traditional school-room with its textbook courses to the modern ideals of public school teaching. The modern school is being developed more and more in terms of activities bearing important relations to life outside of the school. The modern school is organized with the purpose of giving children an opportunity to live and develop normally in the home and later in other great social institutions to which they may belong. We no longer teach, or no longer should teach, in terms of deferred values.

As some one has said: "The children themselves have a right to live," a right to do more than turn the pages of textbooks. There is need, therefore, of a new department in the school whose function it shall be to assemble and distribute the materials of instruction. This department, moreover, must serve in the specific capacity of giving instruction in the use of books and libraries. It has the dual purpose of *Library service* and *library instruction*.

In its first purpose that of school library service—it may be thought of as the one agency in the school that makes possible a definite, systematic manipulation and control of the materials of instruction.

Certainly no other factor in school organization bears more directly upon educational environment than does the library. When one considers how seriously a school may be cluttered up by the introduction of magazines and newspapers into classrooms, or how seriously work may be interrupted through a haphazard introduction into classrooms of moving pictures, stereopticons, or victrola records, he will appreciate the importance of having a centralized agency for storing these materials where they may be readily available exactly at the time when they are needed.

Aside from the fact that the school itself becomes cluttered up without proper library facilities, there is another important consideration in the fact that good teaching methods depend upon the accessibility of appropriate materials of instruction.

Books, pamphlets, pictures, and maps through the school library are selected, classified, housed, and distributed when needed without loss of time. Then, too, the library has an important bearing upon the *esprit de corps* of the school.

When properly housed and designed the library does much to contribute to institutional tone and atmosphere.

Properly administered the library makes subject matter a normal influence in school life. The library is in a functional sense a co-ordinating agency controlling the use of subject matter in curriculum activities.

C. C. CERTAIN, *Chairman*.

STANDARD LIBRARY SERVICE FOR ELEMENTARY SCHOOLS

GRADES ONE TO SIX, INCLUSIVE

A. DEFINITIONS

1. AIM

The aim of the library shall be:

- a. To train children
 - (1) to love to read that which is worth while,
 - (2) to supplement their school studies by the use of books other than text books,
 - (3) to use reference books and library tools easily and effectively.
- b. To correlate the school library and the Public Library in order to make the proper connection
 - (1) with leisure time,
 - (2) with practical needs.

2. SCOPE

The school library shall—

- a. serve as an integral part of the daily life of the school,
- b. provide instruction leading directly to the use of books and the Public Library as a part of the required curriculum,
- c. be equipped with a well-balanced collection of books selected by a competent school librarian,—see page 71 for qualifications of librarian—in cooperation with other competent school authorities—

For a typical, well-balanced collection see list in THE ELEMENTARY ENGLISH REVIEW, September, 1924, pages 193-196,
- d. not be open to the general public.

3. USE

The use of the library shall include—

- a. Recreational reading,—

It is of the utmost importance that full opportunity be given for recreational reading that is free from the constraint of assigned tasks and duty, the reading that springs from normal impulses and interests with consequent pleasure and enjoyment, the reading that is itself an experience worth while and life giving.—
- b. Reference reading,
- c. Story telling of such merit that the finished rendering and effective presentation of the great stories will lead to reading,
- d. Class discussion of books and magazines read by individual children to stimulate wider reading in the group and to give opportunity for natural practice of oral expression; this should not duplicate work done elsewhere in the school, but should spring naturally from the library reading interests of the children,
- e. Both group and individual instruction in use of library organization and materials,
- f. Class and pupil activity in searching for material on projects,
- g. Circulation of books at least once a week,
- h. Overnight circulation as necessary.

B. ESSENTIALS

1. BOOK COLLECTIONS

a. Scope

(1) Reference books:

- (a) Any books which are consulted for definite points of information such as dictionary, encyclopedia, and year book,
 - (b) General reference material such as indexed texts to be used in all study of a fact getting nature,
 - (b) All books for use of teachers and pupils, which must remain in the library for consultation purpose at all times,
 - (d) Material on all subjects of the curriculum,
 - (c) Examples of the best literature for all grades represented in the schools,
 - (f) Fugitive material of value in teaching.
- (2) Books to be read for appreciation and enjoyment;
- (3) Books for teachers;
Very few of the books should be bought from the school library budget.
- (4) Duplicate copies of books in the circulating collection when more than three copies of each title are required.

b. Selection

(1) Initial stock

The initial stock shall—

- (a) be based on curriculum subject needs and home reading lists,
 - (b) be based on the approved standards for juvenile books included in authentic lists and publications of the National Education Association and the American Library Association,
 - (c) include the reference books to be taught in accordance with the library course of study outlined,
 - (d) include a selection of current magazines from an approved list;
- (2) Added titles
The added titles shall—
- (a) keep collection up-to-date,
 - (b) supply omissions;
- (3) Replacements
(a) Only titles shall be replaced that have proved valuable.

c. Cataloging

- (1) A simple author, title, and subject catalog shall be provided,
- (2) Analytics shall be provided.

2. OTHER MATERIAL

a. Visual material

Cards and pamphlets,
Clippings from newspapers and magazines,
Moving picture films—loans from central office of Department of Visual Education,
Pictures for illustrative purposes,
Post Cards
Stereopticon slides,
Stereographs,

- b. Victrola records
- c. This material shall be recorded by the librarian and distributed from the library.
- d. Material available from public or even private agencies, such as museums, city, state, or national bureaus or departments, business houses, collectors, etc., shall be distributed by the library.
- e. The library shall also be the distributing center for all materials from the department of visual education.

3. EQUIPMENT

- Atlas stand,
- Bulletin board of corticine—
- Case for slides,
- Case for Victrola records,
- Catalog case, six drawer,
- Chairs—one-third of the total number of chairs should be 14" high, and two-thirds should be 18" high—the 14" chairs to match the 24" tables and the 18" chairs to match the 28" tables.
- Chair-tips—Necessary if no floor covering is provided,
- Charging tray,
- Desk for reference work.
- Exhibit, glass book-case,
- Floor covering—battleship linoleum desirable,
- Glass covered exhibit case for exhibits from children's Museum,
- Librarian's desk and office type chair,
- Lockers for librarians (not in the reading room),
- Magazine rack,
- Picture and pamphlet case—four drawer vertical file, $15\frac{1}{4} \times 10\frac{1}{2}$ ",
- Portable blackboard,—placed in librarian's office, or in library classroom,
- Shelving—lower open-wall shelving to accommodate eight volumes to the running foot,
There should be five shelves in 3-foot sections,
- Tables—3 feet by 5 feet,
One-third of the total number of tables for the reading room should be 24" high and two-thirds should be 28" high.
- Typewriter,
- Typewriter desk—desirable,
- Typewriter chair—desirable.

4. SUPPLIES

- d. Alcohol, Wood, for cleaning brushes,
Blotters (desk size),
Blotters (small),
Bone folder,
Book cards,
Book supports (olive green),
- d. Calendar (Perfection desk),
Catalog cards,
Cards for teaching care of books,
Chair tips for quiet (unnecessary if floors are covered),
Cheese cloth,
- d. Celluloid holders for pictures,

- Clips (Gem),
- Dating stamp and date holder,
- Envelopes,
- Eraser (Steel),
- Eraser (ink and pencil),
- d. Filing box, drop front,
- d. Gaylord binders (various sizes),
 - Guides for catalog,
 - Guides for charging tray (numbered),
 - Guides, vertical file (in thirds),
- d. Holders for posters,
 - Ink, Higgins black,
 - Ink, David's letterine white,
 - Ink well,
 - Letter paper,
- d. Letters, Wilson ticket and tablet (white assorted sizes),
- d. Magazine covers,
 - Mounting board,
 - Onion skin by sheet (ungummed),
 - Paper cutter for picture mounts 15" blade,
 - Paste (jar),
 - Paste brushes,
- d. Pen tray, glass,
 - Pencils,
 - Pens—Judge's Quill 312,
 - Periodical record cards,
 - Pockets, plain,
 - Post cards,
 - Posters for teaching use of library,
- d. Reading record book,
- d. Record book for circulation,
- d. Roller for mounting pictures,
 - Rubber bands,
 - Rubber stamp (name of library),
 - Ruler 15",
 - Scissors 6",
 - Scratch pads,
 - Shelf label holders (Olive green),
 - Shelf list cards,
 - Shellac,
- d. Sponge cup,
 - Stamping pads (red),
 - Thumb tacks,
 - Twine,
 - Wastepaper basket.

5. RECORDS**a. Essential records shall cover—**

- (1) The usual library routine, such as—A record of circulation—An annual inventory record,
- b. Desirable records may consist of any special investigation relating both to children's own choice of books and that under the direction of the librarian or the teachers.

6. SCHOOL LIBRARY SUPERVISOR**a. Requirements of Supervisor**

The requirements of the supervisor shall include—

- (1) Educational prerequisites of any other supervisor in the school system,
- (2) Graduation from an accredited library school,
- (3) Experience as school librarian for at least two years,
- (4) Experience as a teacher.

b. Duties

The Supervisor shall—

- (1) give advisory help to all school librarians,
- (2) set up standards for the administration of the school libraries,
- (3) recommend books and materials of value to the schools,
- (4) recommend candidates for appointment to positions in school libraries.
- (5) develop a centralized system of cataloging, analytics, etc.,
- (6) order books and supplies for all libraries.

c. Appointment

- (1) The supervisor shall be appointed by the superintendent of schools as the representative of the Board of Education.

7. SCHOOL LIBRARIANS**a. Status**

- (1) The status of the school librarian shall be at least equal to that of the highest elementary grade teacher as to requirements and salary—In departmentalized schools, her position shall be that of a department head,
- (2) The librarian shall be employed by the Board of Education.

b. Requirements

The qualification requirements for school librarians shall be as follows:

- (1) Teachers College, four year course, or its equivalent, such as course specially designed to train school librarians,
- (2) Two year normal course with state life certificate,
- (3) Teaching experience,
- (4) Public Library experience, including work with children,
- (5) A library-school certificate,

NOTE: A grouping on the basis of minimum requirements ranked as follows shall be acceptable: 1-3-4, 2-3-4, 2-4-5.

NOTE: A university degree is highly desirable in any of these groupings.

c. Duties

The duties of the school librarian shall be:

- (1) To organize the library and look after all details of administration.

- (2) To teach the use of libraries and books through close co-operation with the departments of the school,
- (3) To encourage recreational reading in every way possible,
- (4) To make recommendations to the principal of the school concerning administrative policy, materials, and books for the library,
- (5) To confer with other elementary school supervisors, the supervisor of the school libraries, members of the public library who are interested, on the selection of books and materials needed,
- (6) To assist the teachers of the schools in every way possible in securing material for their teaching, e. g.
 - (a) Annual purchasing list,
 - (b) Suggestions concerning inter-library loans,
 - (c) Recommendations concerning sources of free material.
- (7) To be in charge of the library full time.

NOTE: Sets of text-books for class use are not to be cared for by the librarian.

Note: The complete report will appear in The Year Book of the Department of Elementary School Principals—N. E. A.

Continued from page 57

CHARACTER TRAINING THROUGH HISTORY-ENGLISH PROJECTS PLAN OF THE PLAY

ACT I	ACT II	ACT III
Feudalism	Lawlessness and Misery	Power and dignity of church and state
Chivalry	Life in Forest and Town	Ceremony
Castle Life Barons, knights, squires, ladies, retainers, servants	Robbers, Bowmen, Beggars	King, bishop, monks, soldiers, lords and vassals
Hospitality Amusements	Poverty, Plagues, Robbery, Charity, Archery, Monastery As Alleviating Agency	Inharmony of church and state, tyranny
Chivalric ideals	Courage, Charity, Cheerfulness, Loyalty, Kindness, Courtesy Toward Women, Bravery	Knightly virtues Reward earned Justice Love of liberty
Justice, allegiance to lord, courtesy, sacrifice		

EDITORIALS

The Elementary English Review

THE ELEMENTARY ENGLISH REVIEW is published monthly from September to June in the interest of teachers of English in the elementary schools. It is sponsored by the following board of advisers:

H. B. WILSON, Superintendent of Schools, Berkeley, California
THEDA GILDEMEISTER, Winona State Teachers College, Winona, Minnesota
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PATTY SMITH HILL, Department of Kindergarten, First Grade Education, Teachers' College, Columbia University
WALTER BARNES, Department of English, Fairmont State Normal School, Fairmont, West Virginia
MAUDE MCBROOM, Supervisor of the Elementary School, University of Iowa, Iowa City, Iowa

THE REVIEW WILL SPONSOR THIS

THE WORKING MATERIALS of the elementary school teacher of English are growing in abundance and scientific value. Research is making accessible what is needed both in curricular building and in instructional methods. The progressive teacher may know today with greater precision than ever before what to teach, and when; he may know, too, the principles upon which to base classroom methods. The Third Year Book of the Department of Superintendence presents a valuable group of findings, a series of studies growing out of "research in constructing the elementary school curriculum." This vol-

ume greatly enriches the working materials of the elementary school teacher.

Part I is a convincing discussion of the needs for the revision of the elementary school curriculum; Part II, is a statement of guiding principles in curricular adaptation; and Part III, is the formulation of curricular problems accompanied by their scientific solution. In Part III are included a great body of information relative to *spelling, reading, and language and grammar.*

It will be the policy of THE REVIEW during the next few months to make conveniently available much material needed in attacking precisely the problems formulated in the Third Year Book.

There will be numbers of THE REVIEW featuring (1) Spelling, (2) Silent Reading, (3) Language and Grammar, and (4) Literature.

THE REVIEW will undertake to follow-up the work that has been so admirably begun in this Year Book, so far as this work relates to elementary school English.

SPEECH TRAINING A VITAL MATTER

NOT INFREQUENTLY we have striking examples of the ends which language is made to serve,—and character or personality is seen struggling up through speech into the light of day. There are occasions when we recognize that speech serves its master either a good turn or an evil one. At times it becomes apparent, even to the least observing, that speech is really a vital factor in life. The tones of the voice reveal a heart of sympathy, an intelligent mind; there is the stamp of

one's culture in his choice of words. Strength of character even may be judged by one's control over his tongue. Calvin Coolidge no doubt made the most profound impression upon his fellow countrymen when he demonstrated his ability to abstain from speech under trying and provoking circumstances, when he timed his utterances to the findings of investigating committees, and harmonized his statements with facts bolstered up strongly in evidence. There are persons who could never have gone through a like experience without outbreaks of invective, who never would have survived the indiscretions of speech under the same circumstances. Further examples might be given of the inevitable way in which speech reveals the man. Fundamentally, speech is the man. To give speech training is then in the best sense to train in human conduct, to stimulate the growth of character in the right direction.

Yet some teachers of English treat the problem of speech training as they would that of tailoring a garment or of donning new raiment. The pupils of these teachers are told merely to do this or that, to change their language forms as they would their style of dress. In effect they are required to spend so much time in preparing their *make-up* and *adjusting their costumes* as

to make them too late for the dress rehearsal, and indeed for the play itself.

HE FELT AND THOUGHT, THEN TALKED

GIVE THE CHILDREN something to think about, and guide them judiciously into rational ways of living and conducting themselves. Give them something to do that requires thought—directive thinking. Let activity and the vital power of thinking minds have a part in the making of a nice and well ordered language for them. Remember that sequence, consecutiveness, is an accompaniment of intelligent behavior. Speech is but the utterance or representation of this, or of emotional experience or desire. It is possessed of beauty or force only as it receives these from stirring mind or heart.

These were the sources of Lincoln's great influence. From these came his command and leadership, his inimitable speech. In no other way can we account for the meaning and the excellence of his Gettysburg address, which is acclaimed a model of perfect English. Abraham Lincoln despised loose thinking. He held in contempt all mental laziness.

Bring to the children this attitude of Lincoln's. It will prove to be a safeguard against crude habits of speech, as well as frowsy thinking.

REVIEWS AND ABSTRACTS

THE GOOSE HANGS HIGH: A PLAY IN THREE ACTS. By Lewis Beach. Boston, Little, Brown and Company, 1924.

A REVIEW of *The Goose Hangs High* finds a place in an educational periodical not because of any pedagogical bearing, but because it is good drama and good literature, and as such affects many aspects of life.

English teachers will enjoy reading the play. It is full of the laughter of reality, and of the pity of reality, for the characters are alive. The ever-startling younger generation is represented by Lois, who speaks in audacious and dynamic slang, and Bradley, a combination of amateur philosophy and coltishness. Anyone who has been audience to a college sophomore's views on marriage will recognize Bradley's weary sophistication as authentic. "Yes, sir," Bradley says to his father and mother, "the sooner the family disappears as an institution the sooner the complete freedom of the individual will come. Sentimentality will disappear then. And sentimentality is enervating." Bradley is as lovable as he is absurd. Lois is no less vivid. She has her prototype in every college in the country.

The other characters, while less typical, are no less vital. The well-bred calmness of the parents is not obscured by the sound and fury of their children's home-coming, and the grandmother has a personality quite as forceful as those of the children. Only the politicians seem too brazen to be actual, and yet there may be Kimberleys and Days on many Common Councils.

The theme of the play is the old one of youth and age. Mr. Beach proceeds to demonstrate that however far these young moderns may have departed from staid behavior and cautious ideas, they remain unhesitatingly loyal; they possess not only stability but poise and ability; they jeer at sentiment, but are willing to sacrifice their own wishes; they have discarded duty but their affection for their family is unailing; and they are endowed with a gay courage that makes light of disappointments that befall them.

In a sense the play is a comment upon the education, in schools and homes, that produces Loises and Bradleys. Mr. Beach does not bewail the ill-manners of this age, for manners are superficial, and back of them is so much that is splendid. The mother of Lois and Bradley says of them: "Maybe they're finer, I

believe they are. They're more honest and unafraid." And honesty and fearlessness assuredly accomplish great things. Such a play cannot but affect a teacher's attitude toward children.

J. M.

BRIEF GUIDE TO THE PROJECT METHOD. By Hosic and Chase. Yonkers-on-Hudson, New York, World Book Company.

THIS LITTLE volume is designed to serve as a hand book for teachers. It contains a complete definition of the term *project* and a discussion of underlying educational principles. Dr. Hosic utilized, in preparing his share of the book, the series of articles that appeared in 1922-1923 in the *Journal of Educational Method*. Part I is therefore journalistic in style, and possesses much of the drive and enthusiasm of the author in his platform manner. He wrote these articles during the period of reaction following the first widespread introduction of the *project method*. This was a time when opinions clashed sharply over the value of projects. To Dr. Hosic they seemed to be in demand and he undertook to point out that the project method is much more than a class-room device—than an educational fad—that it is in fact a fundamental point of view in education.

His conclusions are that the project method is a fad, or device, only to those teachers whose understanding is so superficial as to make it this and nothing more—that the *method* requires continuous study and alertness on the part of the teacher, and a grasp of basic laws upon which to build technique.

The questions that accompany each chapter are practical in application, and should point the way to more effective *project teaching*.

This is true also of the Sample Projects in Part II, which are presented by grade levels—grades I to VI inclusive. These projects are varied in character, and involve a wide range of interests in *reading, literature, dramatization, letter writing, safety-first, health, arithmetic, civics, history, geography, and art*. They are presented in such a way as to make clear their origin and their subsequent development in the school.

The book is obviously more than it claims to be, since it is both a tractate on educational method and a handbook on *projects*. Elementary school teachers of English will find both inspiration and practical help in it.

C. C. C.

FROM THE PERIODICALS

EDUCATION FOR WORLD ORDER—World order can be secured by a new education, for which abundant material is at hand in America. It must cease to endow wars with romance and significance, and frankly recognize America's own shortcomings. It may teach, among other things, the pacific attitudes of all of our great statesmen, the historical occasions of generosity on the part of the United States as in relations with China and Cuba, the internationalism of the country itself, and our eager acceptance of a World Conference on Education.—Edward O. Sisson, *Educational Review* (February, 1925). Page 57.

THE COLLIE—An article written by a man who knows dogs. The older boys and girls will be interested.—Albert Payson Terhune, *Nature Magazine* (February, 1925). Page 79.

A MESSAGE—"We still need legislation for the saving of wild life." It is what the children are being taught with reference to nature that will count the most, the writer thinks. He has a woodlot which he is converting into a sanctuary for birds and woodchucks, and their kind, which means as much to him as to them.—Dallas Lore Sharp, *Nature Magazine* (February, 1925). Page 113.

STRAIGHT TALK—A statement of the differences between *better speech* which aims at the more careful use of English, and *corrective speech* which diagnoses and attempts to cure speech defects.—Giles Wilkeson Gray, *Education* (February, 1925). Page 68.

EMERSON'S THOUGHTS ON EDUCATION—The writer has selected such of Emerson's statements as give his views on education, the teacher, the scholar and the school. The article reflects the stimulation of Emerson's Essays.—Ada E. Davis, *Education* (February, 1925). Page 353.

A BOY'S BOOK RAMBLES—A most interesting account of a boy's contact with books, his reactions to them, and the impressions they left. The article gives a glimpse of the attractive family life of the Roosevelts, and is of value to teachers of English as a record of a boy's tastes in literature.—Theodore Roosevelt, *The Bookman* (February, 1925). Page 687.

A DEPARTMENT OF EDUCATION: A DEFENSE OF THE BROWN PLAN—The writer sees much to be gained and little to be feared in the creation of a Department of Education.—John H. MacCracken, *School and Society* (February 7, 1925). Page 161.

THE CONTENT OF ORDINARY READING—Subject matter of the *Chicago Daily Tribune* and of the *Literary Digest* was studied, as well as the circulation statistics of the Chicago Public Library, and the sales of Chicago book-stores. The author points out that schools may exert greater influence on reading tastes.—H. L. Donovan, *Elementary School Journal* (January, 1925). Page 370.

FRANCES HODGSON BURNETT—"ROMANTIC LADY"—Teachers of English, and elementary school librarians will be glad for this brief but vivid portrait of the creator of Little Lord Fauntleroy and Sara Crewe.—Hamilton Williamson, *The Bookman* (February, 1925). Page 710.

THE RURAL STUDENT IN TOWN—Difficulties which children from rural districts face while attending school in town are sympathetically analysed. The principal should keep the children's parents informed of their progress, and should inform himself as far as possible as to their home-conditions. The town should see that such children have suitable living arrangements.—Harry R. Woodward, *School and Society* (February 7, 1925). Page 165.

THE CHANGING STATUS OF THE PRE-SCHOOL CHILD—There is evidence that educational control is extending below the age of compulsory school attendance. Pediatrics is increasing in importance, and progress is being made in the control of children's diseases, in nutritional, and in psychological welfare.—Arnold Gesell, *Progressive Education* (January - February - March, 1925). Page 8.

L'ECOLE DES ROCHES—The school is a manifestation of the new education in France. The organization consists of two curriculums: the first extending from kindergarten to the fourth class, and the second, from the fifth class to the university. Pupils are given responsibilities, languages are stressed, and studies are correlated.—Georges Bertier, *Progressive Education* (October-November-December, 1924). Page 142.

THE ENGLISH DEPARTMENT SPEAKS UP AT FACULTY MEETING—Although the article is addressed to a college faculty, its statements apply throughout the educational system. "We need to realize that the teaching of writing is largely the teaching of thinking." Clear thinking and thorough understanding will produce clear sentence structure and logical organization.—David McCaslin, *The English Journal* (February, 1925). Page 107.

SHOP TALK

ACTIVITIES OF DES MOINES SCHOOL CHILDREN

ELEMENTARY SCHOOL children of Des Moines staged a most delightful, book festival (literally that) during the second week in January. The occasion was brimful of enthusiasm, if this can be judged by the display of posters, exhibits, and book illustrations, and by the programs that were given. There was a delightful display, too, of cleverly prepared puppets and little theatres. Thousands of children saw the exhibits, and representatives from every school attended the programs.

The following report upon these programs and the exhibit is highly stimulating and suggestive.

PROGRAMS AND EXHIBIT

GIVEN in connection with work done in reading, literature and art classes in grades 4-6 in the Des Moines Public Schools and held in the auditorium of the Public Library Building at 2:00 o'clock on the afternoons of January 14, 15, and 16, 1925.

Wednesday, January 14

Presiding—Georgia Barton, Sabin School

1. Dramatization: Bobby's Bookshelf,
Grade 6B, Casady School
2. Reading: A group of nature poems,
Greenwood School
 - a. Friends, written by Abbie Farwell Brown.
 - b. Who Has Seen the Wind? written by Christina Rossetti.
 - c. The Wind, written by Robert Louis Stevenson.
 - d. Wonderful World, written by William Rands.
3. Reading: A group of fairy poems, written by Rose Fyleman and read by 4B children from Hanawalt School.
 - a. Consolation.
 - b. Timothy.
 - c. The Canary
 - d. A Visitor.
 - e. Sometimes.
4. Talks and dramatization (puppets): The Story of Ulysses.
 - a. Cause of the Trojan War,
Violet Barker, Brooks School
 - b. The Trojan War,
Carliss Miller, Brooks School
Francine Higgins, Brooks School

- c. The Wanderings of Ulysses,
Velma Garmon, Brooks School
Everett Graves, Brooks School
- d. Ulysses' Homecoming (puppets),
Grade 5, Lucas School

Thursday, January 15

Presiding—Jane Gruening, Crocker School

1. Dramatization (puppets): The Story of Dr. Doolittle.....Grade 4A, Howe School
2. Dramatization: Robin Hood,
Grade 6A, Bird School
3. Robin Hood Ballads,
 - a. Jock o' Hazeldean,
Grade 6A, Perkins School
 - b. How Robin Hood Turned Butcher,
(original),
Grade 6A, Perkins School
 - c. Robin Hood (original),
Grade 6A, Perkins School

Friday, January 16

Presiding—Robert Burns, Wallace School

Part I

Talks: Some Ways in Which We Study.

1. How we use books to find an answer to a problem,
Cleo Shullenberger, Grant School
Ruby McLaughlin, Grant School
2. What we did to overcome some of our faults in reading,
Frances Dwyer, Bird School
3. How we keep a record of our class reading.....Ione Knott, Grant School
Robert Wilson, Grant School

Part II

Based upon a study of Norse life and literature made by pupils of Grade 5A, Elmwood School.

1. Introduction by chairman.....Mary Parker
2. Song: Winter in Russia—(Old Russian Church Tune).....Class
3. Talks: (a) The Norse Land,
Helen Brayton
(b) How the Old Stories Came to UsBarbara Neff
(c) Father Odin and the Aesir Folk.....Josephine Coon
(d) The Home of Odin,
Betty Chavannes
4. Piano—(Four Hands), Peer Gynt Suite by Grieg,
Miriam Piper and Veda Philips
(Pupils of Gertrude Huntoon Nourse)

5. Songs—Selections from Grieg,
Muriel Cowper
6. Chronicler—How Mischief Came to Sif,
Jane McKay
7. Dramatization—
How Sif Lost Her Hair,
Sif.....Helen Brayton
Loki.....Myron Nourse
Thor.....Josephine Coon
8. Song—The Gnomes.....Class
9. Chronicler—Loki's Visit to the
Dwarfs.....Jane McKay
10. Living Picture—
In the Cave of the Dwarfs,
Brok.....Parker Hughes
Sindre.....Leroy Lind
11. Dramatization—The Dwarf's Gifts.
12. Chronicler—Why Skadi Came to
Asgard.....Grace Calvert
13. Dramatization—Skadi's Choice.
14. Reading—The Challenge of Thor,
Longfellow.....Josephine Coon
15. Song—The Giant and the Pygmies.....Class

AMONG THE PUBLISHERS

THE MAGIC SEA SHELL AND OTHER PLAYS FOR CHILDREN. By John Farrar. Illustrated by Mary M. Ludlum. New York, George H. Doran Company, 1923. Contents: The House Gnomes, A Play for a Christmas Tree; God Pan Forgotten, A Play for a Forest Space; The Kingdom of the Rose Queens, A Play for a Summer Garden; The Magic Sea Shell, A Play for the Sea Shore; Grandmother Dozes, A Play for a Winter Evening; Birthdays Come in February, A Play for Birthdays; Worship the Nativity, A Masque for Christmastide.

TEN MINUTES BY THE CLOCK AND THREE OTHER PLAYS FOR OUT-DOOR AND IN-DOOR PRODUCTION. By Alice C. D. Riley, New York, George H. Doran Company, 1923. Contents: Ten Minutes by the Clock; The Poet's Well; Tom Piper and the Pig; The Blue Prince; Introduction and General Notes on Production by Cora Mel Patten.

THREE TO MAKE READY; HILLTOP, MUFFINS, THE PIG PRINCE; THREE PLAYS FOR YOUNG PEOPLE. By Louise Ayres Garnett. With an Introduction by Theodore B. Hipckley, and General Notes on Production by Cora Mel Patten. Illustrated by Christopher Rule. New York, George H. Doran Company, 1923.

THE SOCIAL OBJECTIVES OF SCHOOL ENGLISH. By Charles S. Pendleton. Nashville, 1924. Published by the Author.

THE FOREST PRINCESS AND OTHER MASQUES. By Constance D'Arcy Mackay. New York, Henry Holt and Company, 1916. Contents: The Forest Princess; The Gift of Time; A Masque of Conservation; The Masque of Pomona; A Masque of Christmas; The Sun Goddess; Masque Costumes; Masque Music.

TOLD IN A CHINESE GARDEN AND FOUR OTHER FANTASTIC PLAYS FOR OUT-DOORS OR IN-DOORS. By Constance Wilcox. New York, Henry Holt and Company, 1920. Contents: Told In A Chinese Garden; Pan Pipes; Four of a Kind; The Princess In the Fairy Tale; Mother Goose Garden.

THE PRIMARY SCHOOL, The Improvement of Its Organization and Instruction. By Annie E. Moore. Boston, Houghton Mifflin Company, 1925.

SECOND PLAYS. By A. A. Milne. New York, Alfred A. Knopf, 1925. Contents: Make-Believe; Mr. Pim Passes By; (The Camberley Triangle; The Romantic Age; The Stepmother).

A TREASURY OF PLAYS FOR CHILDREN. Edited by Montrose J. Moses, with illustrations by Tony Sarg. Boston, Little, Brown and Company, 1924. Contents: The Little Princess, Frances Hodgson Burnett; The Silver Thread, Constance D'Arcy Mackay; The Testing of Sir Gawayne, Marguerite Merington; Pinkie and the Fairies, W. Graham Robertson; Punch and Judy; The Three Wishes, Hamilton Williamson and Tony Sarg; The Toymaker of Nuremberg, Austin Strong; Six Who Pass While the Lentils Boil, Stuart Walker; Master Skylark (John Bennett) Anna M. Lutkenhaus; Alice in Wonderland (Lewis Carroll) Alice Gerstenberg; The Travelling Man, Lady Gregory; The Months: A Pageant, Christina G. Rossetti; The Forest Ring, William C. De Mille and Charles Barnard; The Seven Old Ladies of Lavender Town, Henry C. Bunner.

FOUR PLAYS FOR CHILDREN: THE ROSE AND THE RING; THE GOODY WITCH; THE GOOSE-GIRL; BOOTS AND THE NORTH WIND. By Ethel

Sidgwick. Boston, Small, Maynard and Company.

THREE WONDER PLAYS: THE DRAGON; ARISTOTLE'S BELLOWS; THE JESTER. By Lady Gregory. New York, G. P. Putnam's Sons, 1922.

CAPTAIN PEGGIE. By Angela Brazil. Illustrated. New York, Frederick A. Stokes Company, 1924.

BRIEF GUIDE TO THE PROJECT METHOD. By James F. Hosis, and Sara E. Chase. Yonkers-on-Hudson, N. Y. World Book Company, 1924.

A WORKING PROGRAM

RESOLUTIONS were adopted at the February meeting of the Educational Press Association of America with a view to co-ordinating the editorial policies of leading journals in the field of education. The following high spots in the resolutions will interest teachers of elementary school English.

A SCIENTIFIC BASIS FOR EDUCATION

THE SUBSTITUTION of scientifically determined fact for guess-work is the foundation of progress. To encourage scientific study of education by individual teachers and by research agencies and to interpret the results of this special study for the rank and file of the profession is peculiarly the mission of educational journalism. Continuing curriculum revision is demanded by a changing social order, the discoveries of science, and new methods of educational organization. Increasing demands on the time of the school call for the elimination of useless material, the adaptation of activities to the individual needs of the pupil, and emphasis on real values, actual achievements, and improved habits of work and study.

WORTH-WHILE AIMS IN EDUCATION

A WELL-ROUNDED education, like a well-rounded life, requires emphasis on the several objectives which give life unity and effectiveness. They are: (1) worthy home membership; (2) sound health; (3) mastery of the intellectual tools needed in daily life; (4) vocational effectiveness; (5) intelligent and active citizenship; (6) wise use of leisure; and (7) the development of ethical character.

APPRECIATION AS AN AIM

LEISURE TIME activities have been commercialized to an extent that has largely removed them from the influence of the home and the school. By laying in the schools the foundation for a growing appreciation of music, art, and literature the evil influence of exploited recreation can be offset. Before leaving school every child should appreciate his obligation to encourage the finer things and to relate them to every phase of his daily living.

SCHOOL AND COMMUNITY LIBRARY SERVICE

EDUCATION is the lifelong obligation of the individual. Every child should be made to recognize that society gives him school opportunities that he may continue his education for himself. The development of professional library service in both school and community is a means to this end. A dollar per year per pupil is suggested as the minimum for the school library and a like amount per capita for the community library.

TEACHING AS A PROFESSION

THE HOPE of education is in the individual teacher. His training, mental vigor, social background, and intellectual outlook may dwarf and stunt the child or make education a vital, enlarging experience. To exalt the teacher through adequate training, proper salaries, secure tenure, provision for retirement, opportunity for special study and travel during service, and a citizen's part in public affairs is of the first importance to the welfare of the children and society.

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THE REVIEW is devoted exclusively to the teaching of English in elementary schools with emphasis upon the social well being of children:

I. As influenced by their study of—

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**A good illustration for children should have story, color, action, and fun—but it should also be beautiful in design and line and should have feeling.*